

The Greek verb „iainō”.

The ancient etymologists, Hesychius, Photius, Suidas have not taken much interest in the word, we are going to deal with here; they simply say: „iainesthai = euphrainesthai”, which is far from sufficient to explain the passages, in which we find the verb used by Homer and others.

In the modern dictionaries we find the following informations:

Liddell-Scott (1901):

„iainō, ----- To heat. 2). to melt. 3). more commonly in Homer to warm, cheer, Lat. fovere. -----”.

The dictionaries of Mehler (1901), U. Es (1908), Pape (1914), Autenrieth-Kaegi bring nothing new.

Muller (1919) points to the oind. „isan-yati” = hy brengt in beweging, wekt op, and says „1 eig. doen opborrelen, -koken: heet, warm maken. 2 vand. week maken. 3 overdr. verwarmen, verkwikken”.

In these pages I will try to establish, that the verb means „to stir” and nothing else.

Od. 8.426:

„Amphi de hoi puri chalkon iēnate, thermate d' hudōr”.

Way:

„Set on the fire a cauldron, and heat the water therein”.

All other translators, known to me, say practically the same.

Homer, however, looking upon the cauldron and the water in it as one entity, says: „Now stir (or strike) everywhere („amphi-iēnete”) the copper(-cauldron) with fire for him, and heat the water”, i. e.:

„Let play the merry flames around the brass,
„And heat the water”.

Here the verb took „chalkon” as object. In the following, very similar quotation it has „hudōr” as subject:

Od. 10.358-59:

„Hē de tetartē hudōr ephorei kai pur anakaien
„pollon hupo tripodi megalō: iaineto d' hudōr”.

Way:

„And the fourth from the fountain-stream brought spark-
ling water and poured
„Into a tripod, and steam arose, as the red flames roar-
ed”.

Caulfield:

„While that the fourth brought water, and kindled a fi-
re of pine boughs
„Under a mighty cauldron: and quickly the water . was
heated”.

All the other translators say the same.

My rendering:

„The fourth fetched water, built a blazing fire
„Beneath a roomy cauldron: roaring boiled
„The water”.

In Il. 15. 101-03. Hoer tells us of the
angry Hera:

„----- Hē de gelassen
„cheilesin, oude metōpon ep' ophrusin kuaneēsīn
„ianthē”.

Way:

„----- And there brake
„Laugh from her lips, but the brows overglooming her
scowling eyes
„Laughed not”.

Lang:

„And she laughed with her lips, but her forehead above
„her dark brows were not gladdened”.

Gertz:

„-----Men med Läber
„Smilede hun, dog ej over sortblaa Bryn hendes Pande
„Klaredes op”.

Østbye:

„----- Og om hendes Läber
„spillet et haanende smil; dog glattedes ej hendes
pande
„over de blaasorte bryn”.

Lagerlöf:

„----- Och Hera
„väl med läpparna log, men mörk dock pannan kring
mörka
„ögonbrynen förblef”.

Leconte de Lisle:

„Mais la fille de Kronos sourit amerement, tandis que
„son front était sombre au-dessus de ses sourcils
bleus”.

A copy of this paper will, on application,
be sent to anybody interested in the subject.

P. Th. Justesen.

*Banjoewang.
Java*

of my country.

Vosmaer:

„----- Met de lippen

„Lachte zy, maar geen vreugde vertoonde zich over het
voorhoofd

„Boven de donkere brauwen”.

v.d. Weerd: as Gertz.

Konstantinidos as Lang.

In all these translations the finest, most graphical and poetical point is lost, because *iainō* is not fully understood. Homer says not simply : „her forehead above her dark brows was not gladdened.” His *gives* a living picture, saying, that her „*metōpon*” did not *move*. The „*metōpon*” is the whole region surrounding the eyes: the front, the nose-root, the temples and the upper parts of the cheeks; and when we really smile, this part of our face, as well as that surrounding the mouth, comes in motion; the muscles of the skin enter into play; a lot of fine, vibrating ripples give life to the face. Hera, however, did not smile; she sneered with the mouth, while the upper part of the face remained at rest („*oude metōpon ianthē*” .

Proceeding to Od. 12. 175-76 we read:

„*Aipsa d' iaineto kēros, epei keleto megalē is*

„*Eliou t' augē Huperionidao anaktos*”.

Way:

„And it melted fast, for the flame of the Sun-god
mightily shone”.

But, of course, the wax did not melt, and it was not meant to melt. It only became soft.

Butcher-Lang:

„And soon the wax grew warm, for that my great might
constrained it, and the beam of lord Helios, son of
Hyperion”.

The temperature of the wax was, however, inconsiderable and was not, what Homer meant.

Caulfield: as Butcher-Lang.

Gertz:

Snart blev Vokset da blødt ved den Kraft, hvormed jeg
det trykket,

„Og under Helios' Straaler, den Herskers hist i det
høje”.

Garborg, Johansson, Leconte de Lisle, Vosmaer, v.d. Weerd, Voss as Gertz. Polula as Butcher-Lang.

The exact and clear meaning of the verb is „came in motion”, „gave way”, „became soft”.

With the following quotations we enter the biological domain, and the verb gets a mixed physical and psychological meaning. It does not directly mean „to make glad”, nor „to make warm”, but „to cause a perceptible motion inside”, „to move”, „to make the blood run quicker”, „to bring about the physical signs of glad emotion”. In such cases the verb generally takes as object one of the organs in the chest, in which the ancients located the emotions.

Od. 4. 840:

„Philon de hoi ētor ianthē”.

Way:

„And her heart was aglow and a gleam”.

Caulfield:

„Was cheered, and her dear heart found consolation”.

Butcher-Lang about the same.

Murray:

„And her heart was warmed with comfort”.

Gertz: the same.

Garborg:

„I hugen ho uppkveikt var”.

Lagerlöf:

„Hugsvalad i innersta hjärta”.

Leconte de Lisle:

„Et son cher coeur se rejouit”.

Vosmaer:

„En haar hart herblœide in ureugde”.

v. d. Weerd: as Garborg.

Voss:

„---- Und freute sich tief in der Seele”.

Polula the same.

Certainly Penelope was warm and comforted, when she woke from her dream, but that is not directly Homer's idea. His words are much more descriptive and touching „her blood was stirred and her pulses beating”.

In Il. 19. 173-74. we hear Odysseus propose, that the gifts from Agamemnon to Achilles shall be brought before the assembly of the heroes,

„----- Hina pantes Achaioi

„ophthalmoisin idōsi, su de phresin sēsīn ianthē”.

Way:

„And thou in thy spirit gladdened thereby shall be”.

Myers:

„And thou be glad at heart”.

Gertz, Østbye the same.

Johansson:

Och du sjelf upplifvas i hjertat”.

Leconte de Lisle: as Myers.

The other translators say about the same.

My rendering:

„That all of us

„May see them, and that you may pant with joy”.

„Phresi iainesthai” means literally „to get the breath quickened (and made easy)”, as is the case in joy. About „phrēn” I refer the reader to a paper, since long ready in manuscript and soon appearing.

Just the same expression we find in Od.

24.382:

„Su de phrenas endon ianthēs”.

Way:

„And thy heart should have glowed with delight”.

Butcher-Lang:

„And thou shouldest have been gladdened in thine inmost heart”.

Caulfield:

„And 't would have made you glad”.

Garborg:

„For deg til hjarteleg glede”.

Polula:

„Kai chara tha lambane hē psuchē sou”.

The other translators as Butcher-Lang.

My rendering:

„You should be moved with joy”.

In Od. 19.536-37. Penelope tells us:

„Chēnes moi kata oikon eeikosi puron edousin

„ex hudatos kai te sphin iainomai eisoroōsa”.

Way:

„I have twenty geese, and they come to the water-trough

to feed

„On the wheat, that I cast them, and gazing my sad heart

warms with delight”.

Caulfield:

„Twenty geese have I got in my yard, fresh brought from
the goose-pond,

„Now being fattened on corn: and it gives me pleasure to
see them”.

Butcher-Lang:

„----- And it gladdens me to look on them”.

I do not think, however, that the geese did get their food in a trough, but in some small pond, which would also give a much finer display.

Murray:

„Twenty geese I have in the house that come forth from
„the water and eat wheat, and my heart warms with joy
„as I watch them”.

Gorborg and Johansson the same.

Lecante de Lisle:

„Vingt oies, sortant de l' eau, mangent du ble dans ma
„demeure, et je les regarde, joyeuse”.

The other translators present nothing new.

„Iainomai” indicates, that the sight of the beautiful and eagerly feeding geese excites her with joy and makes the physiological processes proceed quicker and easier: the respiration, the heart-action, everything is lighter, and the sorrows are forgotten”.

A similar instance of cheering up we have in Od.4.548-49:

„---- Autar emoi kradiē kai thumos agēnōr
„autis eni stēthessi, kai achnumenō per, ianthē”.

Wey:

„-----And my heart and my lordly soul at the word
„Again in my breast, for all my anguish, kindled and
stirred”.

Caulfield:

„-----And my heart and manly spirit revived,
„Grieved as I was”.

Murray:

„My heart and spirit were again warmed with comfort”.

Gertz:

„----- I Barmen mit Mod og mandige Hjerte
„Atter Husvalelse fandt”.

Vosmaer:

„-----En ondanks al myn bekomring
„Werdt my het harte opnieuw in de borst ontgloeid en
bemoedigd”.

Voss:

„----- Und stärkte mein edles Herz in dem Busen,
„So bekümmert ich war, durch seine frohe Verheissung”.

Polula:

„Auta 'pe, kai hē kardia mou k' hē andrikē psukē mou,
„m' holon hopou perilupē 's ta stē thē mou exestathē”.

cooling. The word „Grönsäden” is nice, but hardly in its place here.

Østbye:

„----- Men hastig
„smeltet hans Hjerte som duggen for sol paa de strit-
tende kornaks
„hist paa den frodige aker, naar markerne bugner af
gröde.
„Saaledes svandt, Menelaos, din harm, og dit hjerte
blev smeltet”.

Such „poetical” metaphors as „his heart was meltet like the dew before the sun” should not be allowed nowadays. The lack of logic is too obvious, -----and Homer did not say that.

Johansson:

„----- Men konungens hjerta
„vederquicktes deraf, liksom den väksande sädens
„ax af daggen, när saasom en skog de aakrarne skyla;
„saa, Menelaos, paa dig uppfriskades hjertat i bröstet”.

Leconte de Lisle:

„Et le coeur de celui-ci se remplit de joie, ... comme
„les épis sous la rosee, quand les campagnes s'em-
„plissent de la moisson croissante”.

Vosmaer:

„----- De Atreide
„Voelde zyn harte verkwikt, als van dauw, die ver-
kwikkend de aren
„Drenkt van de rypende halmen, gegroeid op het wui-
vende graanland”.

v. d. Neerd:

„Deze voelde zyn harte verkwikt, evenals een rypend
„zaadveld door den dauw op de korenaren, wanneer het
„graanland rusteloos golft: zoo ook werd, Menelaos!
„het hart u verkwikt in den boezem”.

Should it really be true, that the corn-field feels its heart refreshed by the dew, when the field is restlessly waving?

Voss:

„----- Jenem durchdrang nun
„Wonne das Herz, wie der Tau sich mild um die Aehren
verbreitet
„Frisch aufwachsender Saat, wann ringsum starren die
Felder.
„So durchdrang, Menelaus, dein Herz erfrischende Won-
ne”.

Konstantinidos:

„Toutou kai hē psuchē euphranthē, kathōs hoi stachues au-
„xanontos sitou, hotan tous perikalupsē drcsos, kath' hon
„kairon einai xērai hai gaiai: houtō kai sou, ō Menelaē,
„euphranthē hē psuchē”.

These three lines of Homer, which are, I suppose, some of the finest ever written and upon the conscientious translation of which one should gladly spend some days' work, tell us the following: When Menelaos saw the submission of Antilochos and heard his kind words, he was moved and quite reflexly took his breath more deeply than else. His breast went up and down, waving like the ripening corn-field bowing before the gentle breezes of the early morning, when the ears are full of shivering, sparkling dew-drops, glistening in the first rays of the sun.

And now into verse, and that the gods help me:

„-----, Whose breath was stirred.
„His kingly breast, like waves, that move along
„The field at dawn, when ripening ears are set
„With glistening dew-drops, hove, now up, then down”.

About „thumos” and „phrissō” I refer the reader to coming papers from my hand.

Other instances of „iainō”, combined with „thumos” are the following:

Od. 6. 155-56:

„----- Mala pou sphisi thumos
„aien euphrosunēs in iainetai heineka seio”.

Od. 23. 47:

„----- Idousa ke thumon ianthēs”.

Il. 24. 320-21:

„----- Hoi de idontes
„gēthēsan, kai pasin eni phresi thumos ianthē”.

Od. 15. 164-65. has quite the same words.

H. H. 2. 64-65:

„----- Ei pote dē seu
„ē epei ē ergō kradiēn kai thumon iēna”.

H. H. 2. 435:

„Polla mal' allēlōn kradiēn kai thumon iainon”.

In one case it is the heart („kēr”),, that is moved, viz. Od. 22. 58-59:

„Chalkos te chruson t'apodösomen, eis ho ke son kër
„ianthë”.

Way:

„That thine heart shall be warmed”.

Murray the same.

Caulfield:

„As much as ycu wish for”.

Butcher-Lang:

„Till thy heart is softened”.

Gertz:

„Indtil dit Hjerte mildnes”.

Garboré: as Way.

Lägerlöf as Gertz.

Leconte de Lisle:

„Jusqu'a ce que ton ame soit satisfaite”.

Vosmaer: the same.

v. d. Weerd:

„Tot uw hart weer verkwikt en beuredigd is”.

Voss:

„Bis wir dein Herz nun haben erfreut”.

Polula:

„Hë orğë sou na praunë”.

In the light of the experience, we have gathered, we see, that the idea is the purely physiological one: „excite palpitations with joy, move the heart”.

So much about the Homeric use of „iai-
no”. It is, as we have seen, a transitive verb, taking in the primary, physical meaning such objects as „hudör”, „chalkon”, këron”, and metaphorically „phrenas”, „kardiën”, „ëtor”, „thumon”, „noon”

Proceeding to the younger literature we see, that the verb has almost quite lost the physical meaning and is practically exclusively used metaphorically, taking the same words as object as in Homer. A couple of instances will show this:

Anth. 1. 100. 2:

„Neilou d' au monachoio lcgos phrenas oiden iainein”.

My rendering:

„The words of Nilus the monk were able to move the
„hearts”.

Comp: Engl. „appeal to”, Lat. „ad-pello”.

Archil. Fragm. 25:

„All' allos allë kardiën iainetai”.

My rendering:

„But different hearts are moved in different ways”.

Pindar Pyth. 1. 10-12:

„----- Kai ġar biatas Arēs, tracheian aneuthe lipōn
„eġcheōn akman, iainei kardian
„kōmati”.

Sandys:

For even the stern god of war setteth aside his rude
„spears so keen and warmeth his heart in deep repose”.

The poet speaks of the irresistible power of Apollon's lyre, which overwhelms even the violent god of war.

My rendering:

„For even the grim Ares will (when Apollon plays the
„lyre) put away his rude weapons and, softened („kōma-
ti”), have his heart thrilled”.

Anacr. 50. 1-2:

„Hot' eġō piō ton oinon,
„tote mēn ētor ianthen”.

My rendering:

„„When I am drinking wine, -- but then,
„With beating pulses -----”.

Here, as in most other cases, it is very hard to say, whether the poet has thought preferentially of the psychological phenomena or of the physiological ones, which accompany them. It is a well known custom to use an „aperitif” „to make the blood circulate”, as somebody put it to me.

Pindar Pyth. 2. 88-90:

„----- Chrē de pros theon ouk erizein,
„hos anechei tote men ta keinōn, tot' auth' heterois e-
„dōken mega kudos. all' oude tauta noon
„iainei phthonerōn”.

Sandys:

„But one must not fight against God, who, at one while,
„exalteth the power of yonder men, and, at another,
„granteth high honour to others. Yet not even this doth
„sooth the mind of the envious”.

My rendering:

„Never should anybody oppose himself to the godly power,
„which exalteth now the one and then the other. But, of
course, such teachings are lost upon (do not affect, move
„the mind of) the evil”.

The last word („phthoneros”) does here not mean „envious”, but „not willing to accept the real or right state of things, inobedient to the gods. Such people are often said to have „hard”, „icy”, „immovable” hearts.

In Theocritos (7.) we are told of Simichidas and Lycidas, two herdsmen, that met on the road and had a singing contest. „Everybody admits”, the first said, „that you are the best singer of all our kin”, but then he continues,

v. 29-41:

„-----to dē mala thumon iainei
„ameteron: kaitoi kat' emon noon isopharizein
„elpomai”.

Edwards:

„And right glad am I it should be said; howbeit to
„my thinking I 'm as good a man as you”.

Voss:

„----- Mit der innigsten Freude durchglüth dies
„Unsere Brust. Gleichwohl, so scheint es mir, daß
ich vielleicht mich
„Messen”.

My rendering:

„That stirs me to opposition, and I want to compete
„with you, doing my best („kata emon noon”).”

„Iainei thumon emon” means „it stirs me, but it may just as well be to opposition as to joy. Perhaps it would be more just to read „kai toi” than „kaitoi”.

Without any organ as object we find our verb in Anth. 1.96.2., where the object is a person:

„Christon de theoudeiēs in iainōn”.

Banjoewangi, Java. August 1925.

P. Th. Justesen.

The Greek verb „phrissō”.

The ancient dictionaries:

Etymologicum Magnum:

„Phrikē, tromos, palmos: apo tou phrissō.
„Phrix, hē anōthen kai exepipolēs tōn kumatōn kinē-
„sis: ē to epipolazōn tō kumati aphros, hote anemos
„archetai pnein: apo tou phrissō phrixō, apobolē
„tou ō. kai epiphrix, hē epanastasis tōn kumatōn, ē
„to epipolazon tō kumati aphrōdes, hotan anemos e-
„gerthē. -----”.
„Phrixotricha, orthounta tas trichas.
„Phrissein, kuriōs to exorthoun tas trichas, hoion
„thrissō, kata tropēn. Phrissei de tis phobō, ē psu-
„chei, ē orgē. empsuchōs oun tas phalaggas phrissein
„phēsi”.

Etymologicum Gudianum:

„Phrissō, para to thrix, ho sēmainei tēn tricha, gi-
„netai thrissō kai phrissō, sēmainei de to tas tri-
„chas orthousthai.
„Phrissein, kuriōs to exorthoun tas trichas, tropē
„tou th eis ph.”

Suidas:

„Phrika tē epiphaneian tou kumatos.
„Phrikē tromos, halmos. -----”.
„Phrix tōn hudatō melania.
„phrixotricha orthounta tas trichas. Babrios (82)
„koimōmenou leontos agriēs chaitēs diedramen mus:
„ho de leōn ethumōthē, phrixas de chaitēn ekthore
„phōlados koilēs”. kai phrissō to puknō”.

Modern dictionaries:

Liddell-Scott: (1901):

„phrikē=phrix, of the rippling sea,---- a shuddering,
„shivering, -----frost, cold”.
„phrix, the ripple caused by a gust of wind sweeping
„over the smooth sea, ----- a bristling up, as of
„the hair, ---- a shivering fit.
„phrissō, --- To be rough or uneven on the surface,
„to bristle, Lat. horrere, ----- to stand on
„end, ----- of the rippling surface of smooth water

„---- often of a feeling of chill, when one's skin
 „contracts and forms what we commonly call goose-
 „skin, or the hair stands up on end, as in Lat.
 „horrent comae, steterunt comae, --- of the effect
 „of cold, to shiver or shudder, -- to chatter, ---
 „of the effect of fear, to shiver or shudder, ----
 „to feel a holy shudder or awe, ----- to thrill
 „with passionate joy”.

Mehler:

„phrix, (hrigeð, lat. frigere), eig. het ruw worden
 „van een gladde oppervlakte, vooral het krullen of
 „de rimpeling van de oppervlakte der zee.
 „phrissø --- styf zyn, ruig zyn, omhoog staan, --
 „rillen, huiveren, eig. van koude, overdr. --”.

U. Es:

„phrix, eig. iedere ruwe oppervlakte, byz. het on-
 „effen worden, de rimpeling van door den wind be-
 „wogen water, -- zoo ook van het opryzen van het
 „haar van een dier, -- van het rimpelig worden van
 „de huid.
 „phrissø, ruw en oneffen zyn, styf zyn (horrere), -
 „----- overdr. huiveren, --- schrikken, ---
 „vreezen, ---- uit eerbied sidderen, ---- van vreugd
 „beven”.

Pape:

„phrix, jede rauhe, ungleiche, unebene Oberfläche ;
 „bes. das Rauh-, Unebenwerden der vom Winde beweg-
 „ten Oberfläche des Meeres, das leichte Aufschau-
 „ern der Wasserfläche, und die leicht bewegte Was-
 „serfläche selbst, ----- bei Sp. aber auch die hef-
 „-tige, wogende Oberfläche des Meeres im Sturme,
 „----- Ebenso von dem Aufstarren, sich Emporsträu-
 „-ben der Haare u. Mähnen od. der Borsten eines
 „Thieres, --- von den Aehren eines Saatfeldes, u.
 „bes. von der Haut des Menschen, wenn sie eine so-
 „genannte Gänsehaut überläuft”.
 „phrissø, emporstarren, sich emporsträuben, rauh
 „u. uneben sein. ----- Von der Empfindung
 „des Frostes u. Schreckens, wobei sich die Haut
 „zusammenzieht, rauh wird, indem sie die sogenann-
 „te Gänsehaut überläuft, u. die Haare sich empor-
 „richten; Frost empfinden, von Frost schauen, ---
 „frieren, ---- Zusammenschauern, erschrecken, ----
 „Auch vor heiliger Ehrfurcht schaudern, -----.

Muller:

„phrix, huivering, rimpeling, die over het gladdewa-
„tervlak strykt, ---- styf over eind gaan staan v. ha
„-ren door een huivering.”

„^hprissø,----- eig. over eind gaan staan (van wat glad
„ter neer lag), ruig worden ----- vand. huiveren van
„koude; overdr. ...v. angst, ontzag -----”.

Autenrieth-Kaegi:

„phrix, Aufschauern, Gekräusel, bes. der Wellenfläche”
„phrissø, starren, --- schauern vor”.

As we see, all these authors are of opinion, that the fundamental idea of „phrix” and its verb „phrissø” is „to be or become rough, to bristle”

A survey of the available quotations will, I hope, show, that „phrissø means „to be in a quick, generally rhythmical motion”.

„Iainø and „phrissø ” are then members of the group of motional verbs; but whereas the first of them always involves a certain degree of warmth, the second one is always connected with coldness”.

Il. 7. 63-64:

„Hoiø de Zephuroio echeuato ponton epi phrix
„ornumenoio neon, melanen de te ponton hup' autø”.

Wey:

„And as over the sea's face spreadeth a shiver of Zephyrus' breath,
„Springing up out of calm, and the shining sea groweth dark underneath”

Leaf:

„Even as there spreadeth across the main the ripple
„of the west-wind newly risen, and the sea grows
black beneath it”.

Murray:

„Even as there is spread over the face of the deep
„the ripple of the West-Wind, that is newly risen,
„and the deep groweth black beneath it”.

Gertz:

„Ret som Bølgernes Krusning, der breder sig hen over
Havet,
„Naar det fra Vest blæser op, og Havfladen sortner
derunder”.

Østbye:

„Likesom Zephyros straks, naar han rejser sig, kruser
det blanke
„speilklare hav med sit pust og havfladen sortner for
brisen”.

Johansson:

„Liksom af vestan, daa nys den börjat att blaasa, paa
hafvets
„yta en krusning förbreds, men svart är djupat inun-
der”.

Leconte de Lisle:

„Comme, au souffle de Zephyros, l'ombre se repand sur
„la mer, qui devient toute noire”.

Vosmaer:

„Zoo als het vlak van de zee door het krullen der
golven beroerd wordt;
„Wenn daar Zefuros pas zich verheft en de zee zich
verdonkert”.

v. d. Weerd:

„Evenals een rimpeling zich over de oppervlakte der
„zee versprydt onder den adem van den pas opengesto-
„ken Noordwestenwind en de zee zich er onder verdon-
„kert”.

Voss:

„So wie unter dem West hinschauert ins Meer ein Ge-
kräusel,
„Wann er zuerst andrängt, und dunkler die Flut sich
erhebet”.

Konstantinidos:

„Kathōs de chunetai eis tē thalassan to elaphron ku-
„ma, hotan archizē ho Zephuros, kai maurizei tē tha-
„lassan”.

It is obvious, that in this case the „phrix” resides in the air, and not on the surface of the sea. The „phrix” is said to be thrown upon the sea, which becomes black „beneath” it. But it was not simply a breeze, which Homer would not have called a „phrix”, but a rainy squall. The poet depicts to us the well known sight of a local squall at a distance over sea, a black spot, where sea and sky melt together in the dark columns of rain. So, Homer says, the warriors, sitting down upon the plain, formed a black spot, over which the lances were in steady motion. The „phrix” is then the squall, the downpour of rain, accompanied by wind.

A very similar picture is that in Od.
4.403-04, where we see old Proteus go on shore:

„Tēmos ar' ex halos eisi gerōn halios nemertēs,
„pnoiē hupo Zephuroio, melainē phriki kaluptheis”.

Noy:

„Then the soothfast grey Sea-ancient out of the brine doth arise
„With the west wind's breath from under a shiver of darkling waves”.

Butcher-Lang:

„Then forth from the brine comes the ancient one of
„the sea, whose speech is sooth, before the breath
„of the West Wind he comes, and the sea's dark ripple covers him”.

But that „dark ripple” could only cover him, as long as he was under the surface of the water, which is certainly not the idea of Homer.

Caulfield:

„Then, comes forth from the sea that ancient who never speaks falsehood,
„All in a western breeze, unseen in the ruffling water”.

It seems queer, that the translators render „nēmertēs”, as they do. Homer does not tell us, that Proteus was extraordinarily fond of truth, but that he was a „soothsayer”, „waarzegger”, „Sand-siger”, one that knew the coming things.

Murray as Butcher-Lang.

Gertz:

„----- Plejer den gamle
„Havgud, som aldrig lyver, at komme fra Dybet; indhyllet
„Er han i sortnende Vand, som sig kruser for luftnende Vestvind”.

Garborg:

„Upp av den salte dypt daa stig han, havguden gamle,
„duld ved kauring paa vatnet, som krusar de mørknade vaagor”.

Leconte de Lisle:

„Alors le veridique vieillard marin sort de la mer,
„sous le souffle de Zephyros, et couvert d'une brume épaisse”.

„Brume” is not quite the same as the „phrix” of Homer, but much better than the words of

other translators, because a brume could really hid
Proteus, but a „ripple” could not.

Vosmaer:

„Heft zich de oude der zee, die de waarheid spelt, uit
den zeevloed,
„Ryzend op Zephuros' adem in t donker gerimpelde zee-
vlak”.

v. d. Weerd:

„Komt de waarheidsprekende gryze der zee uit den zee-
vloed te voorschyn, ryzend op Zephyrus' adem en ver-
borgen in donkere rimpelende golfjes”.

Voss:

„Siehe, dan kommt aus der Fluth der graue, untrügliche
Meergott,
„Unter dem Wehn des Westes, umhüllt vom schwarzen Ge-
kräusel”.

Polula:

„Erchetai apo tēn thalassan ho apseutos ho geros,
„'s to maura anatríchiasma, 'p ho Zephuros sēkonei”.

The idea of Homer is, however, that
Proteus arrives over sea, concealed in a black west-
ern squall with thrashing rain, a picture of much mo-
re poetical force. The „iainō” is the central point
in the picture, conjuring up to us the speed, of the
falling rain, its force and coldness.

My rendering:

„And then that sea-lord, future-teller, comes
„From out the main, in veil of rain and dusk”.

A little different is the following
quotation, Il. 692-93:

„Hōs d' hot' hupo phrikos Boreō anapalletai ichthus,
„thin' en phukioenti, melan de he kuma kalupsen”.

Nay:

„And as when on a kelp-strewn beach 'neath a shiver
of Boreas' breath
„Upleapeth a fish, then plungeth the dædling wave be-
neath”.

Myers:

„And as when beneath the North-wind's ripple a fish
„leapeth on a tangle-covered beach, and then the
„black wave hideth it”.

Is that clear?

Gertz:

„Som naar en Fisk springer op, mens Nordvinden Havfladen
kruser,
„Tät ved den tangfylde Kyst, men straks synker ned un-
der Bølgen”.

Østbye:

„Som naar det kuler fra nord og fisken i havflaten spret
-ter
„langs med den tangklædte strand og gemmes paany under
bølgen”.

Lägerlöf:

„Liksom en fisk i hafvet, saasnart af Nordan det krusas,
„hopper mot säfvida stranden, men strax af böljan be-
täckes”.

Leconte de Lisle:

„De meme que le poisson qui est jete, par le souffle fu-
„rieux de Boreas, dans les algues du bord, et que l'eau
„noire ressaisit”.

Vosmaer:

„Zoo als een visch uit de golven door Boreas' adem bewo-
gen
„Springt by het wier van het strand en verdwynt in het
donkere water”.

V. d. Weerd:

„Evenals by 't eerste rimpelen van 't zeevlak door Bo-
„reas' adem een visch omhoogspringt by het met zeewier
„overdekte strand en terstona hem de donkere golven be-
„dekken”.

Voss:

„Wie vor dem kräuselnden Nord ein Fish aus dem Wasser
emporspringt
„Am meergrasigen Strand und die dunkle Wog' ihn be-
deckt”.

Konstantinidos:

„Kathōs d' ektinassetai ichthus eis paralian plērē phu-
„kiōn apo tēn anakatōmenēn hupo tou borra thalassan kai
„skepazei mauron kuma”.

What, however, is it, that happens to Euryalos? He does not leap into the air as a fish, that shoots up from the water and plunges down again. A terrible box sends him flying, in horizontal direction, after which he lies helplessly on the ground. His movement was a passive one, and „anapalletai” has a passive sense and means „is thrown”. Further „kalupsen” does not mean „hideth”, but „carried within”. Euryalos rushed through

the air, till he fell on the ground, like a fish, enveloped in a wave and flung upon a tangly beach by the raging Boreas.

My rendering:

„Just like a fish, the northen squall would fling
„Within a wave upon the tangly beach”.

Now we leave the sea and proceed to the use of „phrissō” on the dry ground:

H.H. 27.6-9:

„----- Tromēi de karēna
„hupsēlōn oreōn, iachei d’ epi aaskios hulē
„deinon hupo klēgēs thērōn, phrissei de te gaia
„pontos t’ ichthuoeis”.

Evelyn-White:

„Over the shadowy hills and windy peaks she draws her
„glaen bow, rejoicing in the chase, and sends out grievous shafts. The tops of the high mountains tremble and
„the tangled wood echoes awesomely with the outcry of
beasts: earth quakes and the sea also, where fishes
shoal”.

„Phrissei gaia”: a shiver runs over the earth”. It is the rustle of the brushwood, the mysterious sound of the wild chase through the wood, the rush and dash of a body of hounds, breaking through the shrub a sound, which, specially during night-time is awe-inspiring and therefore makes the earth and even the sea shiver.

In the beautiful verses Il. 23.597-600 the verb depicts the ears of the cornfield bowing before the gentle breeze of the morning. The quotation has been dealt with under „iainō”.

In the next two passages „phrissō” means „to shiver with cold”:

„Hes. Op. 512:

„Thēres de phrissous’, ouras d’ hupo meze’ ethento”.

Evelyn-White:

„The beasts shudder and put their tails between their
„legs”.

Hes. Op. 540:

„Mēd’ orthai phrissōsin aeiromenai kata sōma”.

Evelyn-White:

„That your hair may keep still and not bristle and stand
„upon end all over your body.

More just would in my opinion be:

„----- That your hair may not rise shivering all over
„your body”.

Then „trembling with fear”:

Il. 11. 383:

„Houtō ken kai Trōes anepneusan kakotētos,
„hoite se pephrikasi, leont' hōs mēkades aiges”.

The meaning is obvious, and the passage needs
no comment.

In the next quotation „to shudder with dis-
like”:

Il. 24. 775:

„Pantes de me pephrikasin”.

Way:

„All turn away from me, the accursed thing”.

Myers:

„But all men shudder at me”.

Gertz:

„Men alle forfärdes kun for mig”.

Østbye:

„Nu skyr de mig alle”.

Johansson the same.

Leconte de Lisle:

„Car tous m'ont en horreur”.

Vosmaer:

„Met huivering schuwen my allen”.

v. d. Weerd: the same.

Voss:

„Sie wenden sich alle mit Abscheu”.

Konstantinidos:

„Holoi me apostephontai”.

My rendering:

„They shudder at me all”.

In three instances „phrissō” indicates
a nervous tremble, due to an ardent desire for and
readiness for fight:

Il. 13. 473:

„Phrissei de te noton huperthen”.

Way:

„And he bristles up his back”.

All the other translators say the same.

I can believe, that the boar, ready
for fight, sets up his bristles, but he does more,
and „phrissō” means more. It tells us, that the brist-

les are raised and nervously vibrating.

The same applies to the two following quotations:

Od. 19. 445-46:

„-----Ho d' antios ex xulochoio,
„phrixas eu lophiēn, pur d' ophthalmoisin dedorkōs”,
where again the translators say: „bristle up”,

and Hes. Sc. 170-71:

„----- Oude nu to ge
„oudeteroi treetēn: phrisson ge men auchenas amphō”.

Evelyn-White:

„And neither side trembled, but both bristled up their
„manes”.

My rendering:

„-----And neither was afraid;
„Both had their bristles trembling”.

Similar is Hes. Sc. 391:

„Orthas d' en lophiē phrissei trichas amphi te deirēn”.

We have now arrived at a new shade of the word:

Il. 4. 281-82:

„Dēion es polemon pukinai kinunto phalagges.
„kuaneai, sakesin te kai egchesi pephrikuiai”.

Way:

„A darkness, where shield-flashes lightened and flicker
of spear^s shivered o'er”.

Leaf:

„Batallions dark of line, bristling with shields and
spears”.

„Bristling with shields” seems to me a very unfortunate expression. Should it be wrong?

Murray: the same.

Gertz:

Sluttede Rækker -----, som ----- rykked

„Ud til den fjendtlige Kamp med strittende Skjolde og
Lanser”.

„Strittende Skjolde”!

Østbye:

„Dækket av skjoldenes rad og rustet med blinkende lan-
ser”.

That Homer has thought of the flickering lances is quite my opinion, but the same word („pephrikuiai”) is connected with „sakesin” also. Note the rendering of Way.

Johansson:

„Mörka, fraan hvilka en skog uppsteg af spjut och af
sköldar”.

Leconte de Lisle:

„Phalanges herissees de boucliers et de piques”.

Vosmaer:

„Donker, een vreeslyke ruigte van schilden en puntige
speren”.

v.d. Weerd:

„Een donkere massa, met schilden en speeren in ruste-
loos golvende beweging”.

Voss:

„Von Schilden umstarrrt und spitzigen Lanzen”.

Konstantinidos:

„Kuanai, hōsan kumata kinoumenoi me tas aspidas kai ta
„dorata”.

As we see, there is rather much confusion in the way the translators treat „phrissō” in this passage: Way and Østbye think of the flashes from the metallic weapons, moving in the sunlight. v.d. Weerd and Konstantinidos speak of the moving lances (and shields). Leaf, Murray, Gertz, Johansson, Leconte de Lisle, Vosmaer, Voss render „bristling” only.

I have no doubt, that Homer wants us to see the dark body of soldiers marching ahead, lightning and sparkling with sun-rays, reflecting from the incessantly moving shields and spears.

My rendering:

„In gloomy throngs with flickering, flashing lights
„From shields and lances”.

Quite the same picture we find in Il. 13.

339-40:

„Ephrixe de machē phthisimbrotos egcheiōsin
„machrēs”.

Way:

„And bristled the battle, devourer of men, with lances
keen”.

Langé:

„Bristled with the long spears”.

My rendering:

„Longshafted lances sparkled over that
„Bloodshedding host”.

So „phrix” comes to mean a spot, conspicuous through light or otherwise. Several examples are available in the younger literature. For the moment we shall deal with a quotation from Homer:

Il. 21. 126-27:

„Thrōskōn tis kata kuma melainan phrich' hupaixai
„ichthus”.

Way:

„Darting from under a shiver of darkling ripple shall
spring the fish”.

This is in my opinion undoubtedly wrong.
How can the words of the context be translated by those
words? And why should the fish spring?

Myers:

„Leaping along the wave shall many a fish dart up to
„the dark ripple”.

Can the reader follow the travel of the
fish? I cannot.

Gertz:

„Mågen Fisk, som hen gennem Bølgerne skyder, skal spring
„-ge op til den sortnende Krusning”.

A fish, shooting through the waves, can
not leap up to the ripple.

Østbye:

„Og mot den sortnende krusning skal mængen en fisk gen-
nem bølgen
„skyte sig op”.

Johansson:

„----- Skal maangen
„fisk uppspringa i vaagen emot dess skymliga krusning”.

Leconte de Lisle:

„Et quelque poisson, sautant sur l'eau, devorera -----
„dans la noire horreur de L'abime”.

This translation has really not much to
do with the words of the context.

Vosmaer:

„Menige visch zal dan naar het donkere golvengekronkel
„Opwaarts springen”.

V. d. Weerd:

„Menige visch, dartelend in de donkerkleurige golven ,
„zal uit de diepte naar de rimpelende oppervlakte om-
„hoogschieten”.

Voss:

„Hüpfend sodann naht unter der Fluth schwarzschauernder
Fläche

„Mancher Fisch”.

Konstantinidos:

„Ekei ichthus tis kolumbōn hupo to kuma tha tinachthē
„epi tēs melainēs epiphaneias”.

It is not clear, what this last transla-
tor means with the word „epiphaneias”. Is it the ripple

of the water, or is it the corpse?

Now taking the Greek words before us, we ask ourselves the following questions:

Where is the fish, Homer speaks of? „*Thrōskōn kata kuma*“. This must simply mean „swimming through the water, as we gather from the „kata“ and the „hupo“ in „*hupaixas*“, which tells us, that the fish is nearing from beneath.

What is „*melainan phrix*“ grammatically? As „*hupaissō*“ is used everywhere intransitively, it must be an accusative of direction. The fish is swimming towards the black „*phrix*“.

What is the „*melaina phrix*“ substantially? It cannot be a „darkling ripple“ of the sea around the corpse of Lycaon, first because this would not make any appreciable ripple, if the sea were calm; and if this were not the case, as it was not that day, it would be quite irrelevant, whether the corpse were there or not, as the whole sea would be „rippled“. Then such a slight, local ripple, if it existed, would not be black seen from beneath, and it would not attract any fishes, because they would not notice it. But they would notice the corpse. This would make a screen, preventing the sun-rays from penetrating into the water, and the fishes would immediately see, that there was a black „*phrix*“, a black spot, on the surface, and perhaps something eatable.

My rendering:

„And many fishes through the brine shall shoot
„And hasten to the shadow“.

We have now finished our dealing with the Homeric use of the word and are going to see, in which way the later authors conceived it.

Striking it is, that I have not met a single case, in which the verb were applied to the surface of the sea. Of a squall, however, it is used: Pindar. Pyth. 4. 81:

„*Amphi de pardalea stegeto phrissontas ombrous*“

Sandys:

„While the skin of a pard protected him from shivering showers“.

My rendering:

„A pard-skin cloak kept off the thrashing rain“.

In Anth. 7.405.2. we find the queer case of an „inverted rain”. Philippos speaks there of the implacable Hipponax, who even after death emits dreadful showers of stinging epigrams from his grave: „O xaine, pheuge ton chalzepē taphon, ton phrikton”.

My rendering:

„Shun, friend, this grave of dread, from which
„Most stinging words are issuing as hails
„In showers”.

In Euripides we find the word used of an undulating cornfield:

Suppl. 30-31:

„---Entha prōta phainetai
„phrixas huper gēs tēsde karpimos stachos”.

Buckley:

„Where first the fruitful grain appeared bristling above this earth”.

My rendering:

„Where first a waving cornfield was seen upon our
„earth”.

„To flutter” the word means in the following passages:

Anth. 2. 235:

„Kai kephalēs ephrisson etheirades”.

My rendering:

„With waving locks upon his head”.

Eur. Phoen. 1120-21:

„Tuaeus, leontos deros echōn ep’ aspiāi
„chaitē pephrikos”.

Buckley:

„Having on his shield a lion’s skin rough with his
„mane”.

Babrius. 82:

Koimōmenou leontos agriēs chaitēs diearamen mus: Ho
„de leōn athumōthē, phrixas de chaitēn ekthore phō-
„lados koilēs”.

My rendering:

„A mice strayed into the long mane („agriēs chaitēs”) of a sleeping lion. The lion started with alarm, and with fluttering mane he ran out of his den”.

Here, as in the two preceding cases the usual translation „rough”, or „bristling” would be absurd.

„To shiver with cold our word means in
Anth. 5. 162. 2:
„Kai phrissei binōn”.

The signification „tremble with fear”
is very common, as we see from the following series :
Eur. Hec. 85-86:

„Oupote ema phrēn hōd’ haliastos
„phrissei, tarbei”.

Buckley:

„Never did my mind so incessantly shudder and tremble?”
Eur. Hipp. 417:

„Oude skoton phrissousin ton xunergatōn”.

Buckley:

„Nor dread the darkness, that aided their deeds”.

Eur. Hipp. 855:

„To d’ epi tōde pēma phrissō palai”.

Buckley:

„But the woe that will ensue on this I have long sin-
„ce been dreading”.

Eur. Phoen. 1285:

„Tromeron phrika, tromeran phren’ echō”.

Buckley:

„Shuddering with horror, shuddering is my breast”.

Eur. Cycl. 320:

„Zēnos d’ egō keraunon ou phrissō”.

Buckley:

„Nor do I dread the thunderbolt of Jove”.

Aisch. Sept. 489-90:

„Halō de pollēn, aspidos kuklon legō,
„ephrixa dinēsantos”.

Ahrens:

„Arcam vero magnam, clypei orbem dico,
„quum torqueret, pertimui”.

Aisch. Suppl. 345:

„Pephrika leussōn tasd’ hedras kataskious”.

Ahrens:

„Expavesco quum has sedes obumbratas video”.

Soph. Antig. 997:

„Hōs egō to son phrissō stoma”.

Ahrens:

„Nam mihi horrorem incutiunt tua dicta”.

Pindar. Ol. 7. 38:

„Ouranos d’ephrixe nin kai Gaia matēr”.

Sandys:

„While Heaven and Mother Earth trembled before her”.

Pindar: Isthm. 1. 13:

„Thrasedai ton pote Geruona phrixan kunes”.

Sandys:

„Before whom trembled erst the savage hounds of Geryon”.

Horror the verb expresses in

Aesch. Prom. 540:

„-----phrissō de se derkomenē
„muriōis mochthois diaknaiomenon”.

Ahrens:

„Horresco autem te intuendo, quum infinitis malis atteraris”.

Trembling with exaltation it means in

Soph. Ajax 693:

Ahrens:

„Exhorruī cupidine”.

Holy shudder it indicates in

Anth. 1. 120. 1:

„Ei phrikton en gē tou theou zēteis thronon”.

About the same in

Pindar. Pyth. 4. 181-83:

„Kai gar hekōn thumō gelanei thasson entunen basileus a-
nemōn

„Zētan Kalain te patēr Boreas, andras pteroisin
„nōta pephrikontas amphō porphureois”.

Sandys:

„For with gladsome mind did their father, Boreas, lord of
„the winds, speedily equip Zetes and Calais, with their
„purple pinions heaving adown their backs”.

As we see, Sandys takes „andras” as an apposition to Zetes and Calais. Could the poet, however, be able to call them „men”, these sons of Boreas with their dazzling pinions? I see in „andras” the object of „pephri-kontas” and render:

„Aweinspiring to men, with dazzling pinions upon their back”. (As to „dazzling”, see my paper on „porphurō”.)

Finally we have the meaning „flashing” the same as in some Homeric passages, f. i.

Eur. Phoen. 1104-05:

„Kai prōta men prosege Nēistais pulais
„lochōn puknaisin aspisin pephrikota”.

Buckley:

„his division horrent with their thick shields”.

My rendering:

„Gleaming with innumerable shields”.

Not very different is the meaning in
Pindar. Isthm. 6. 40:

„Oinodokon phialēn chrusō pephrikuian”.

Sandys:

„The wine-bowl rough with gold”.

My rendering:

„Dazzling with gold”.

A shade further is our last quotation,
Anth. 2. 277-78:

„Enoreē men phrictos eēn”.

My rendering:

„Radiant in his manly beauty”.

P.. Th.. Justesen.

Banjoewangi.. Java. 1925..

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